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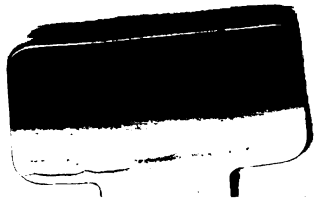

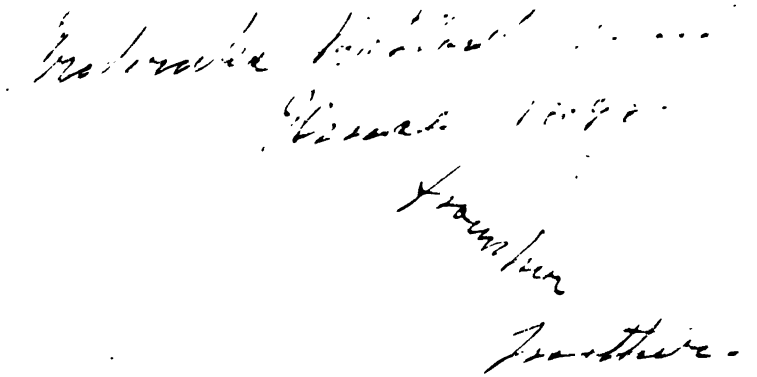

POSTERS IN MINIATURE

POSTERS IN MINIATURE

With an Introduction by
Edward Penfield

NEW YORK . R. H. RUSSELL.
LONDON . JOHN LANE
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INTRODUCTION.

WITHIN the past few years the word Poster has been growing in significance, until now we look upon it as describing a decoration, thoroughly fin de siècle, and perhaps pleasing.

A poster should tell its story at once—a design that needs study is not a poster, no matter how well it is executed.

A poster has to play to the public over the variety stage, so to speak—to come on with a personality of its own and to remain but a few moments. We are a bit tired of the very serious nowadays, and a little frivolity is refreshing; and yet frivolity to be successful must be most thoroughly studied. I think it was one of the Beggarstaff Brothers who said: "Our designs may not look as if much time was spent upon them, but I can assure you that it has taken all the artistic knowledge we possess to bring them to the simple state in which you see them."

Some posters, consisting of but a few lines and containing but a few broad masses of color, require a dozen drawings before simplicity and harmony of color are obtained.

A poster, to be effective, must have the same qualities that a good painting possesses—color, simplicity and composition—but must be expressed in a different manner.

The strong appeal that the modern poster has made to our sense of color and composition has brought to light the poster collector, and it is for him that this little book has been prepared. Some of the best examples of the work of masters of the poster-art in France, England, Germany and America are presented, and to them are added numerous designs by men of more or less ability.

Besides the posters, there is the most complete set of portraits of poster designers that has yet appeared.

EDWARD PENFIELD.

Foreword.

WITH the surprising growth of the appreciation, the designing and the collecting of artistic posters there has naturally arisen a need for some handy volume that shall furnish the amateur with an instructive pictorial survey of the field of posterdom.

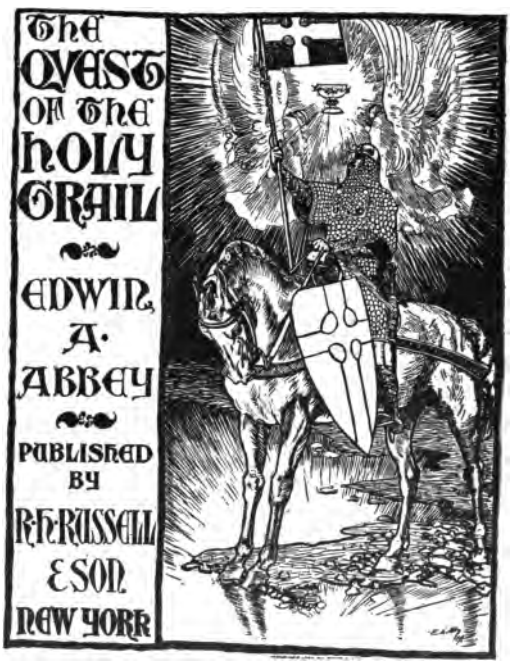
It is to fill this need that the present volume is designed.

Especially useful are the following pages in showing the progress made in American art in this sort, and to it contrasting the work of the Frenchmen and Englishmen similarly engaged. Interesting, too, are the portraits of some of the artists themselves, a very natural curiosity attaching to the personalities of men whose names are constantly on the lips of all poster enthusiasts.

As for that enthusiasm itself,—art, we know, is long, and this especial branch promises to outlive the sneers of those unable to see the lasting qualities of everything that makes for beauty.

PERCIVAL POLLARD.

E. A. ABBEY.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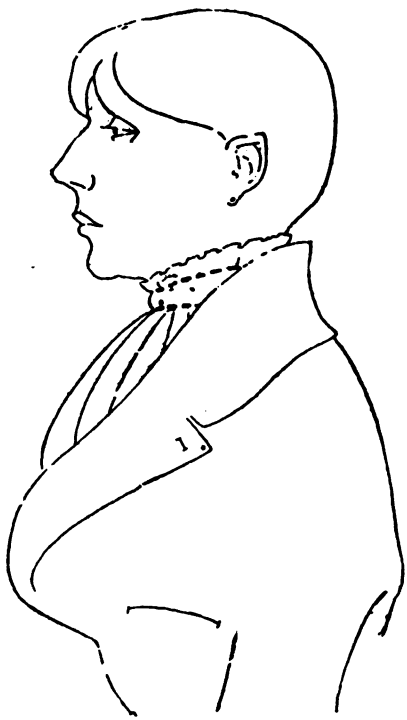

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SKETCHED BY HIMSELF.

AUBREY BEARDSLEY.

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AVENUE THEATRE
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ACT II. - - - AFTER LUNCH
ACT III. - - - BEFORE DINNER
ACT IV. - - - AFTER DINNER
THE LAND OF HEART'S DESIRE
By W. B. YEATS.

AUBREY BEARDSLEY.

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JOHN LANE'S YELLOW BOOK POSTER.

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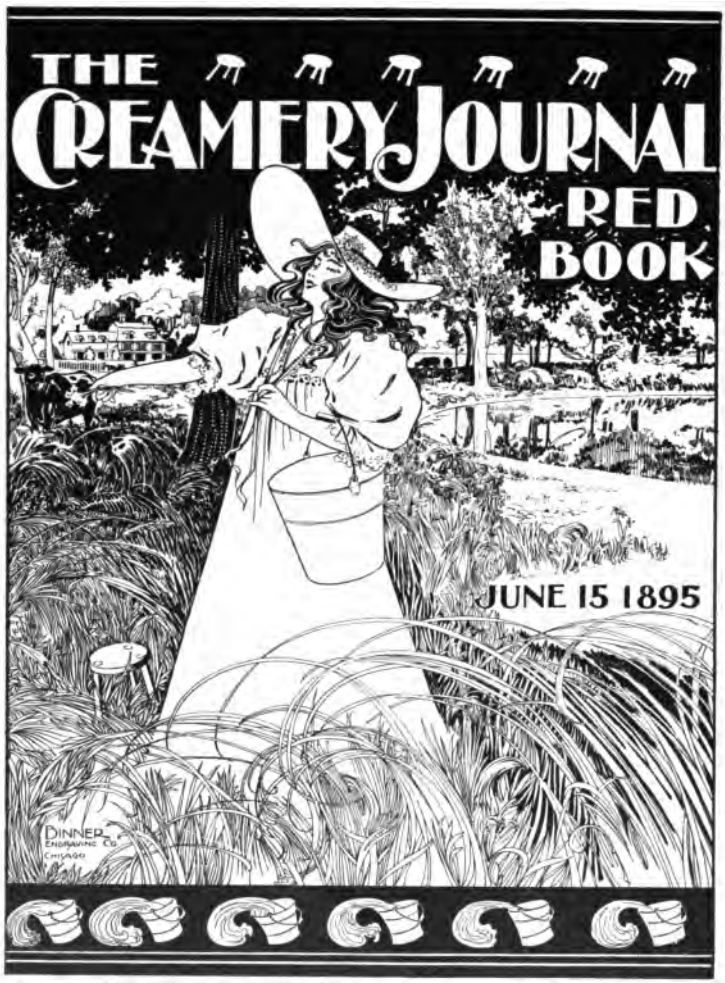

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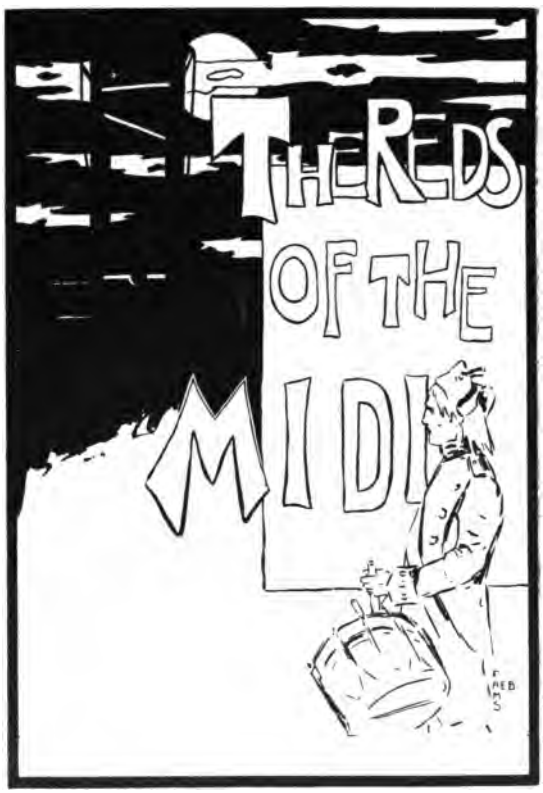

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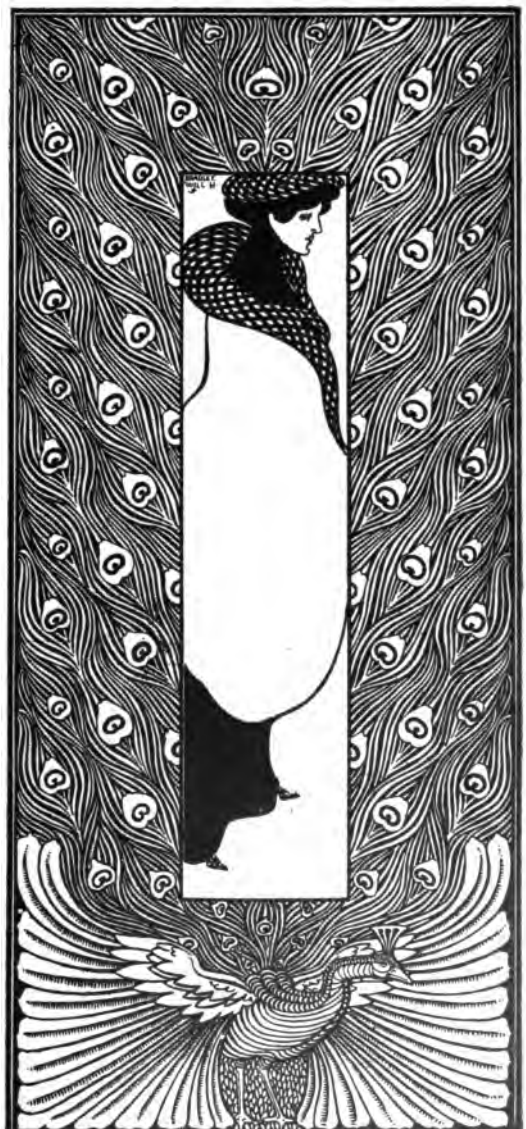

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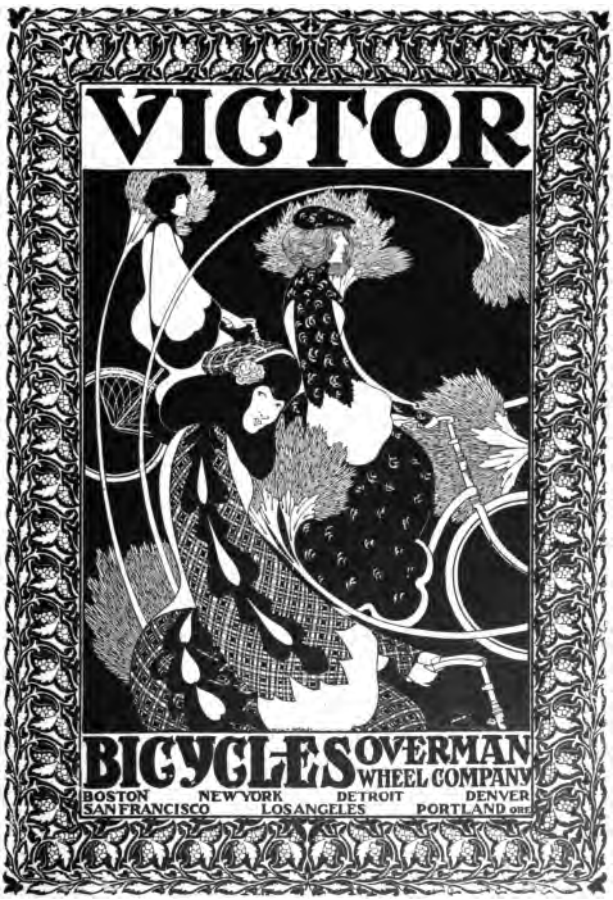

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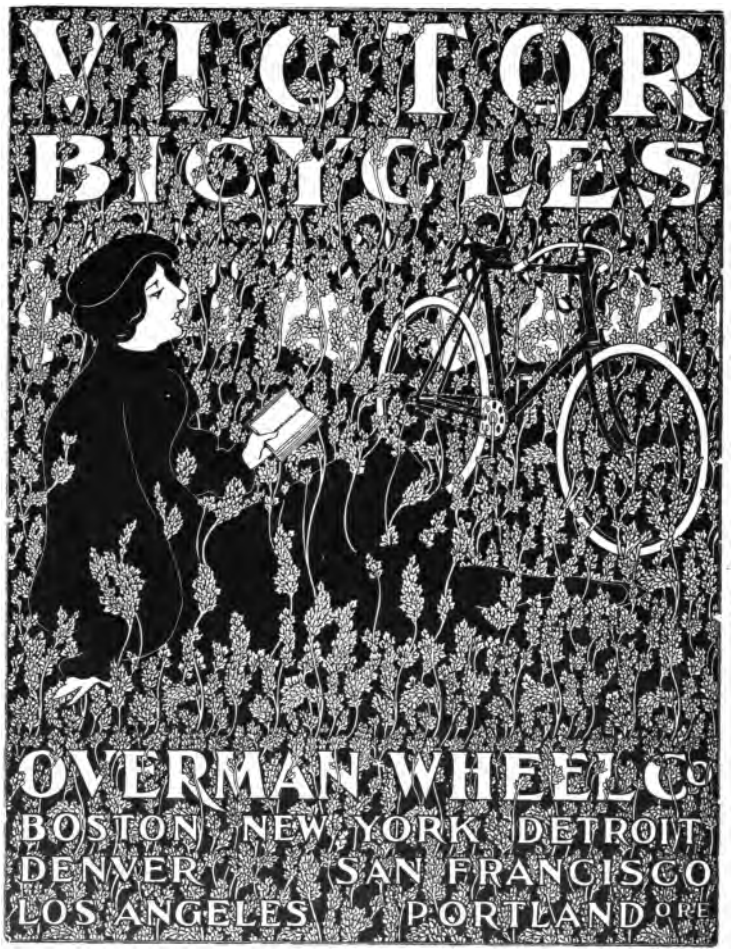

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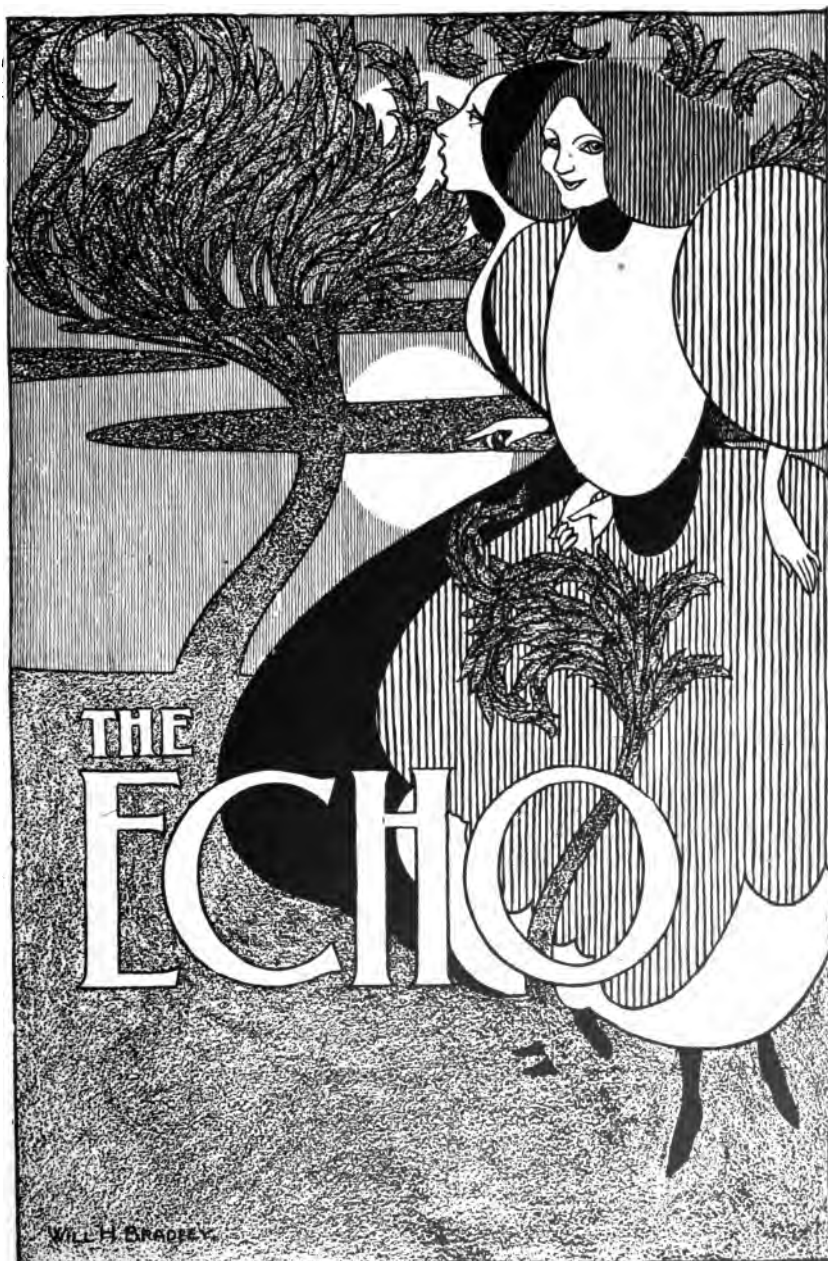

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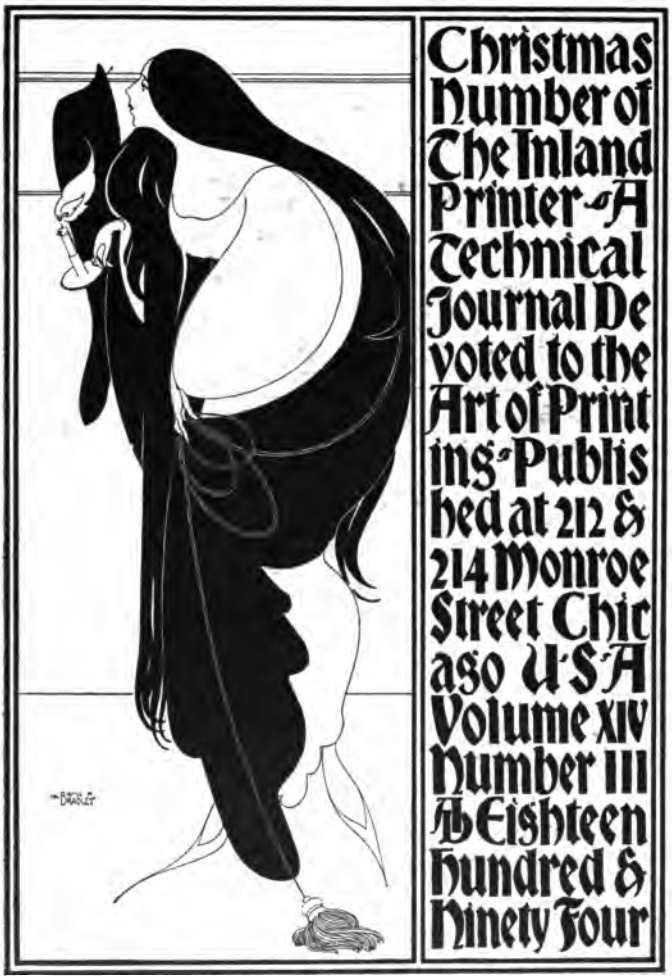

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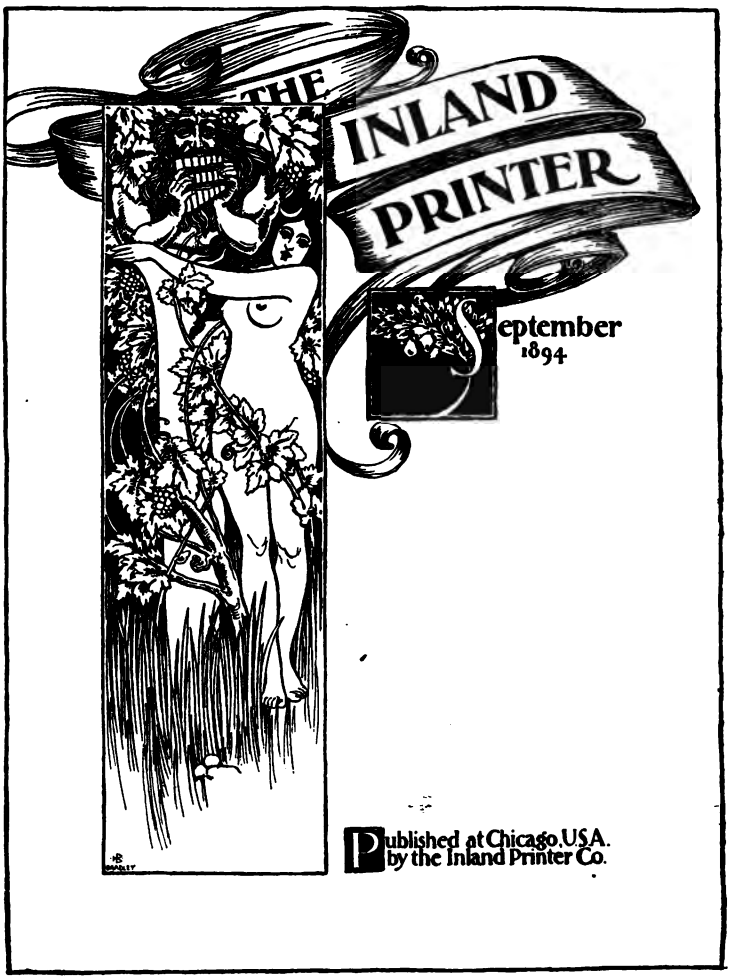

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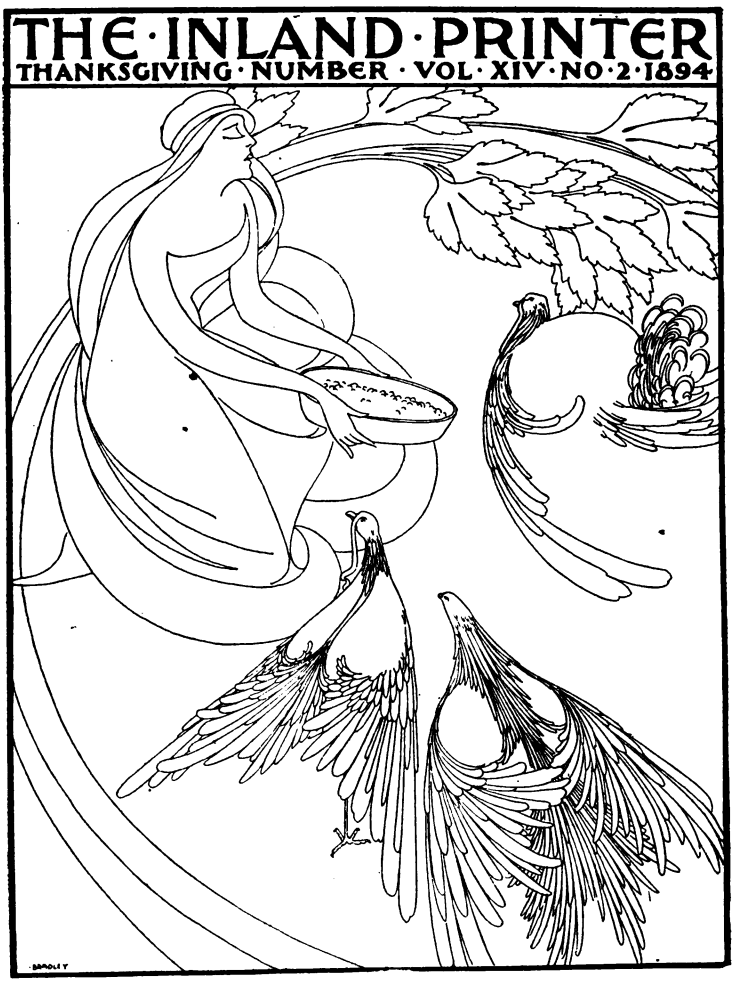

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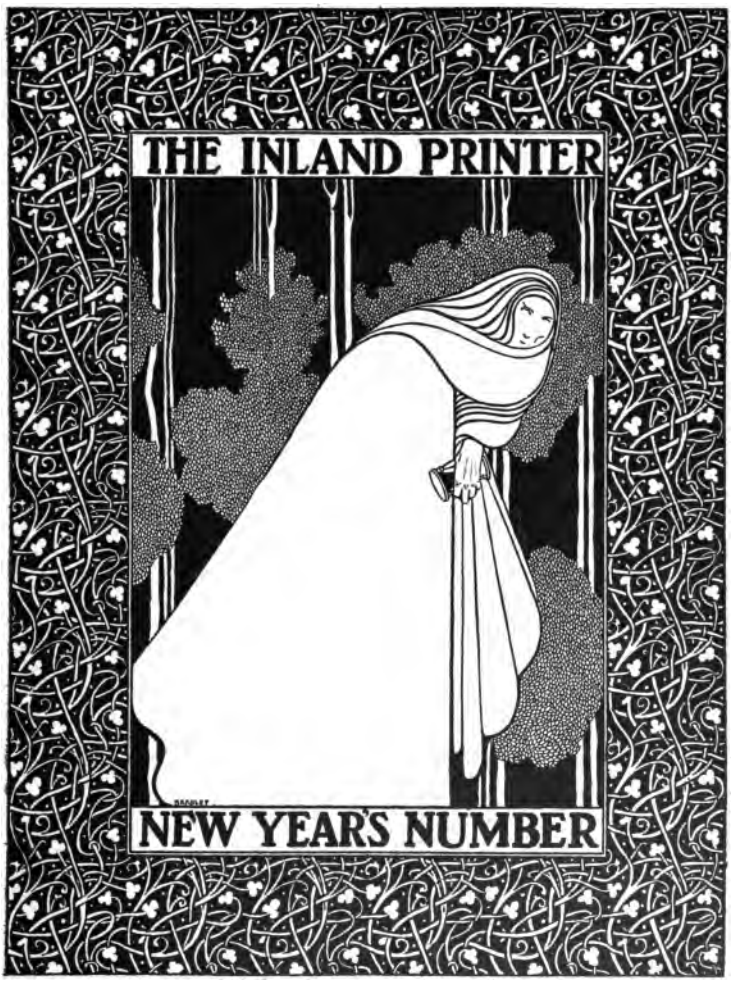

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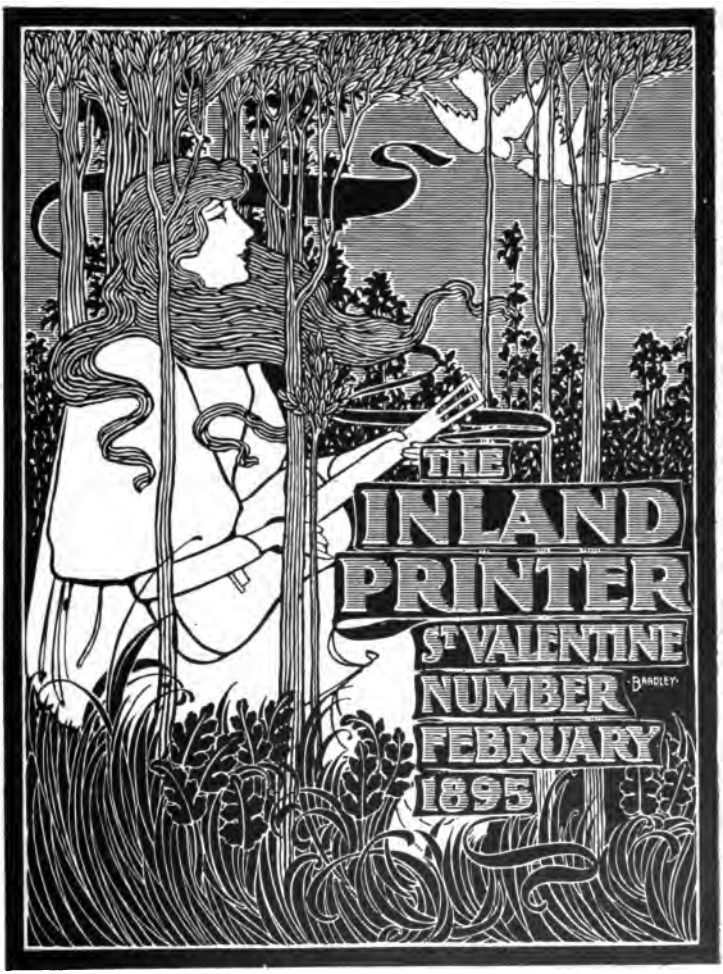

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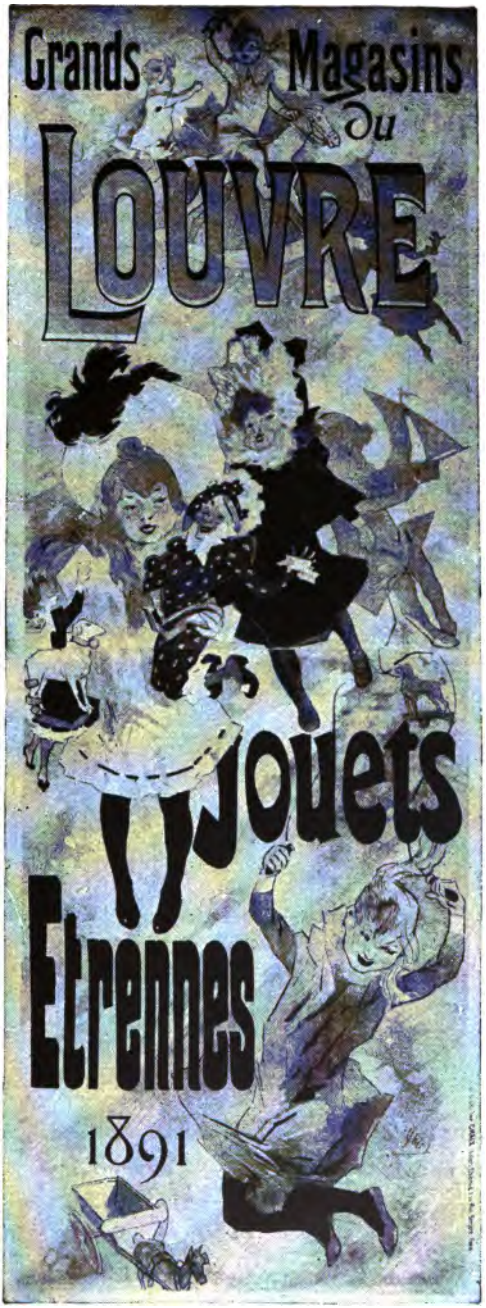

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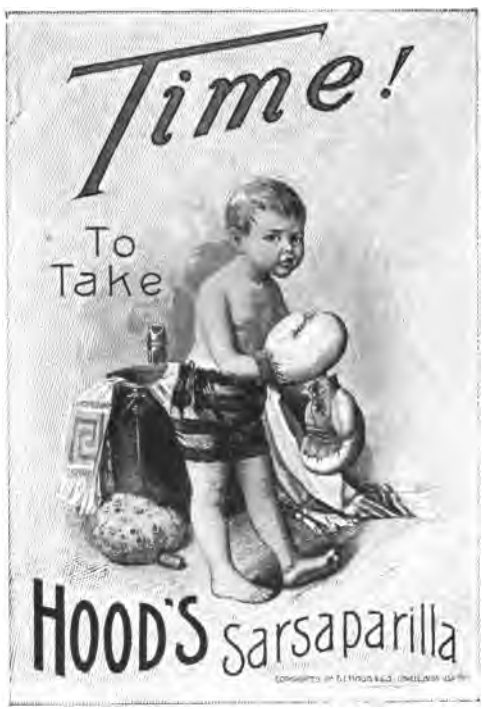

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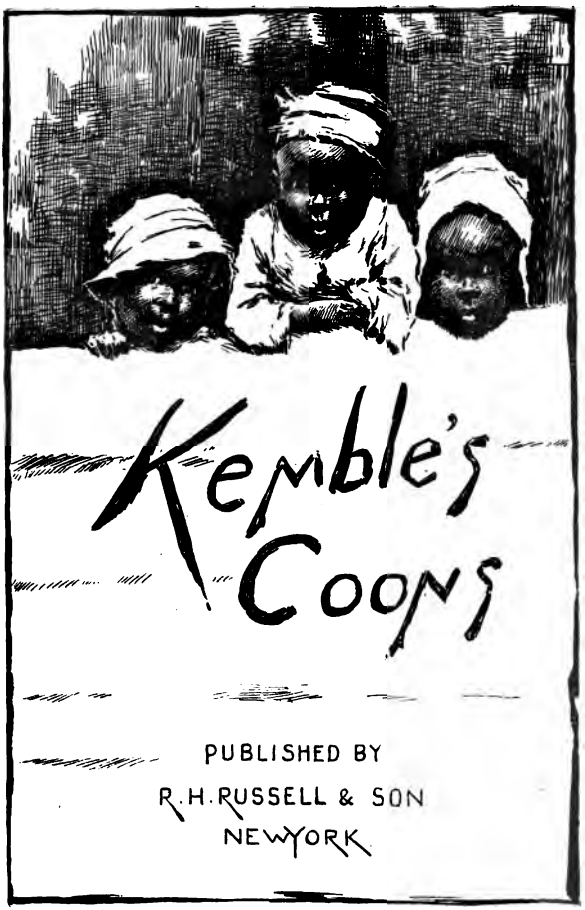

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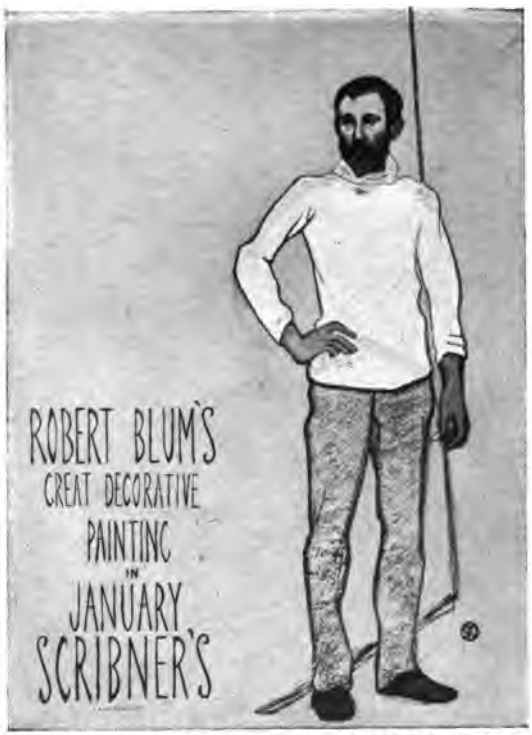

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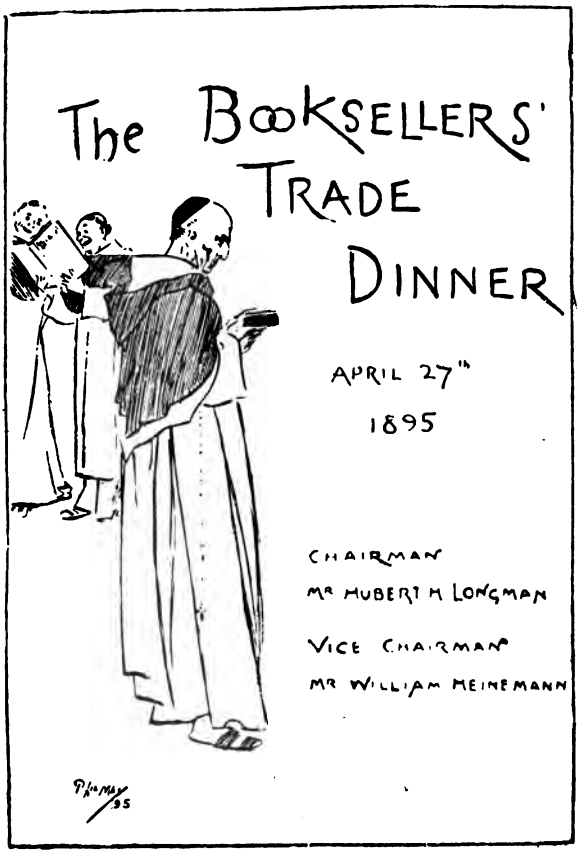
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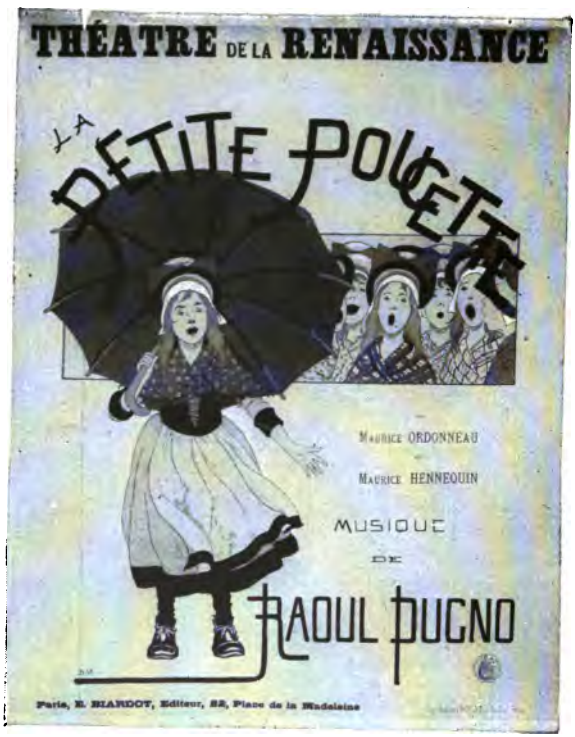

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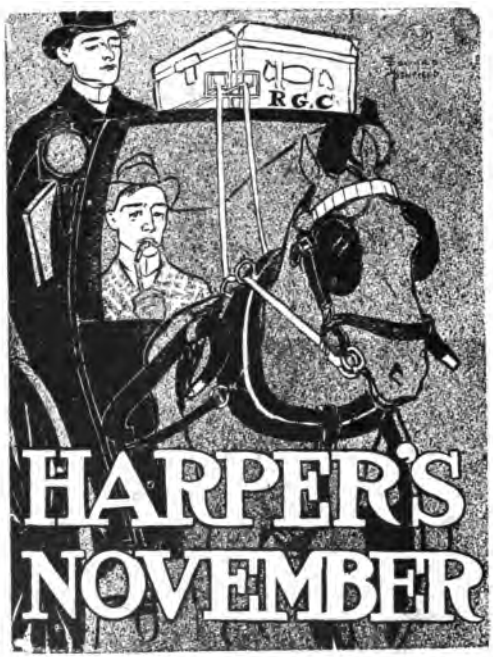

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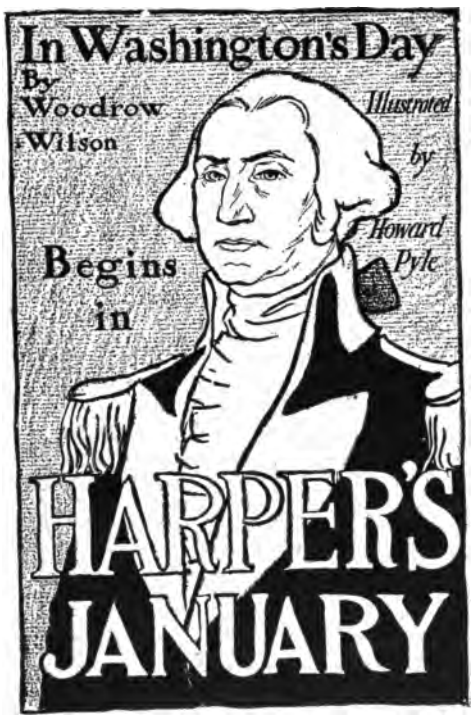

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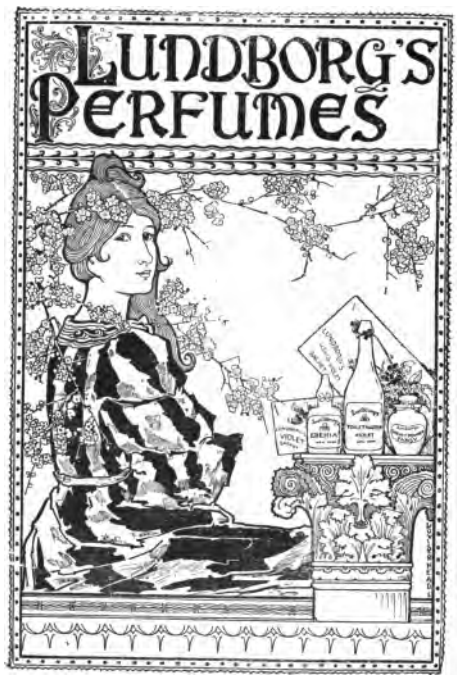

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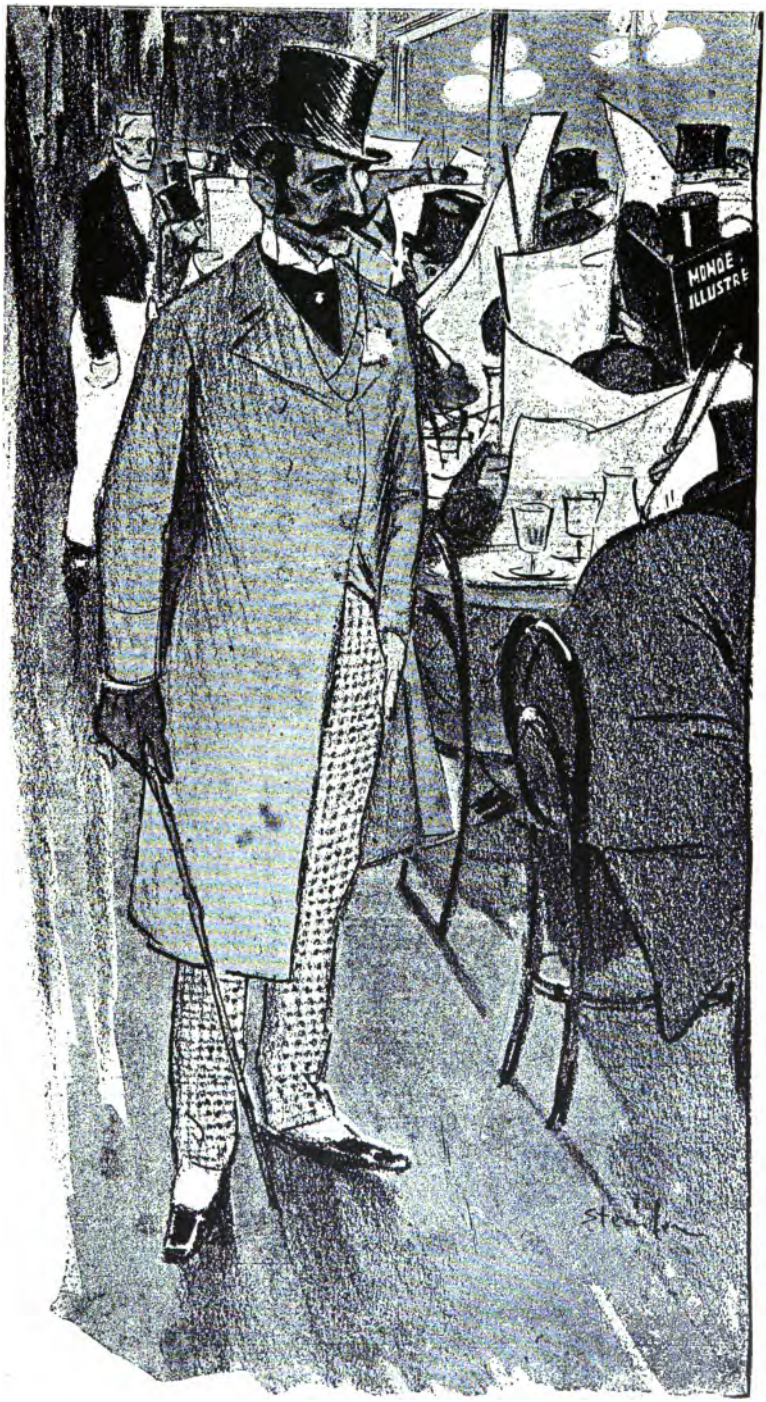

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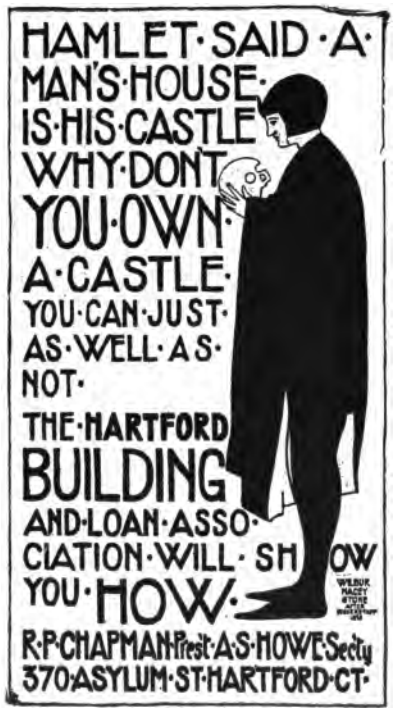

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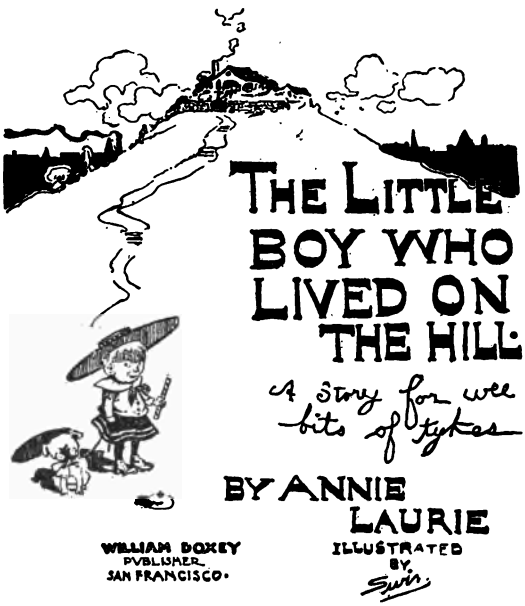

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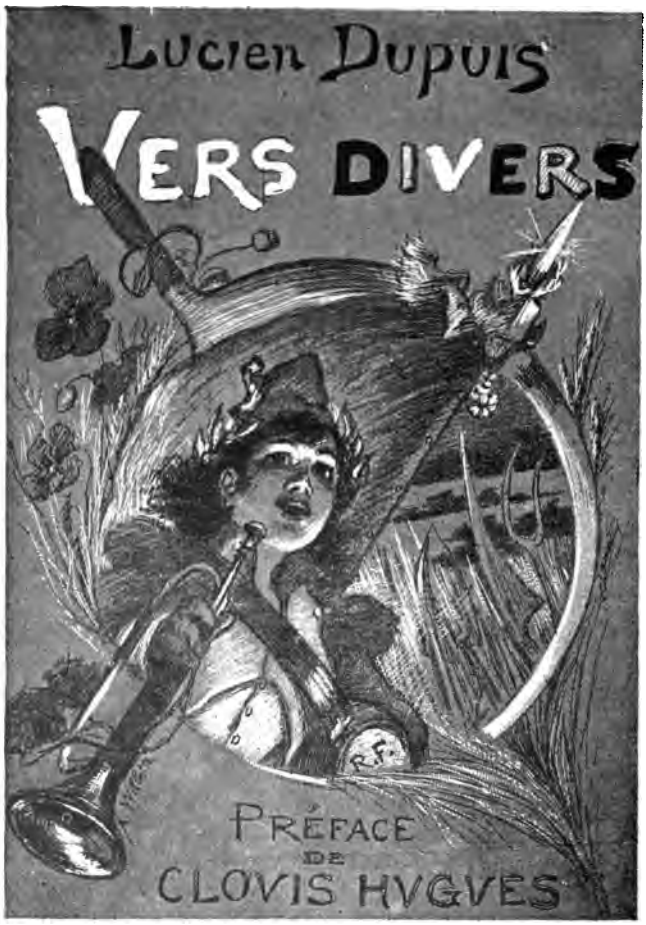

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